

**esprit orchestra**  
Alex Pauk music director and conductor



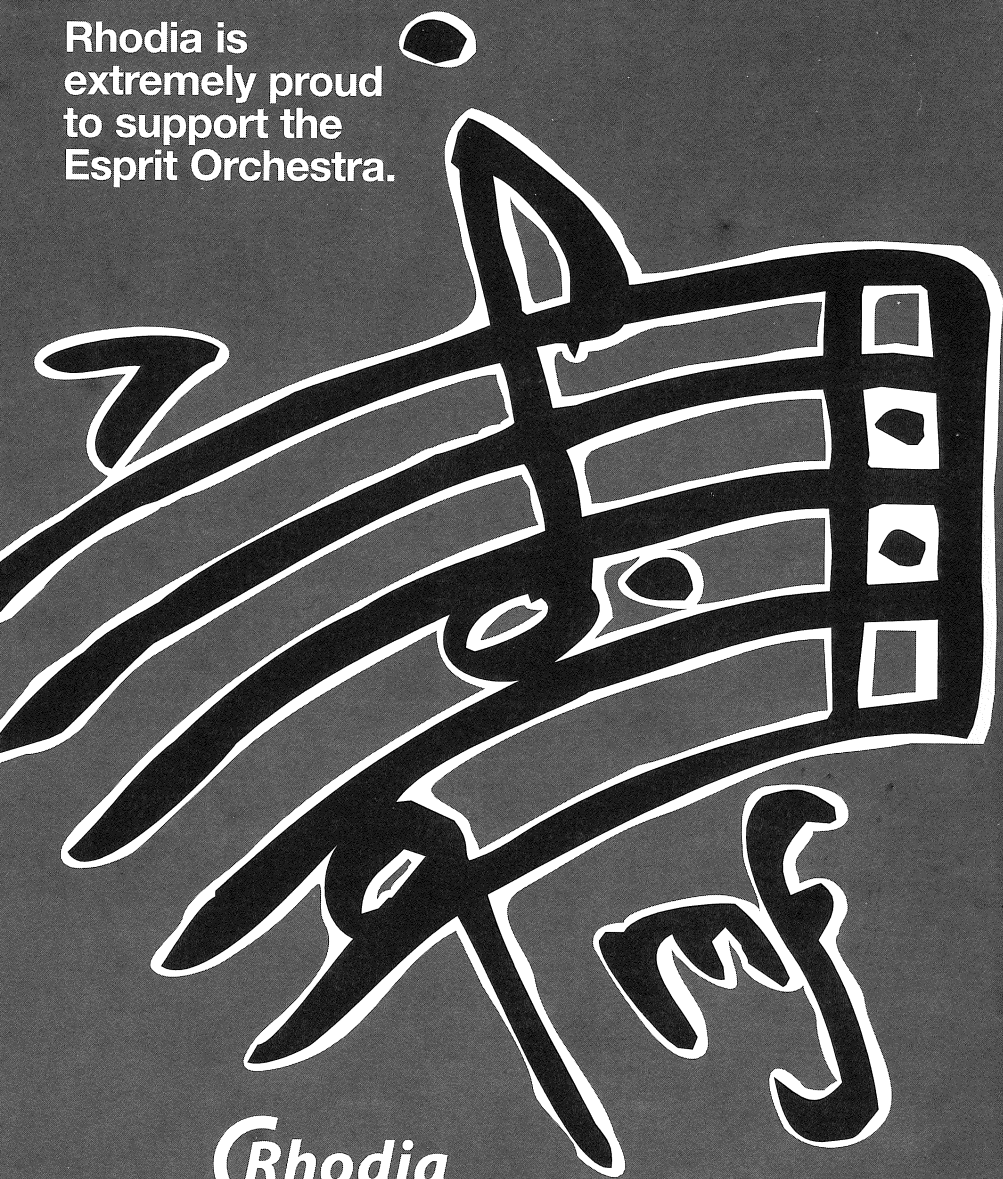
**97 . 98**  
15<sup>th</sup> anniversary season

## ***Dutch Treat***

Jane Mallett Theatre, St. Lawrence Centre  
Sunday March 29, 1998

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# esprit orchestra

Alex Pauk music director and conductor

97 . 98 season  
15<sup>th</sup> anniversary season

Sunday March 29, 1998  
Jane Mallett Theatre, St. Lawrence Centre

## *Dutch Treat*

presented by  **RHÔNE-POULENC**

### Guest Artists

Rivka Golani, viola

### LOOS

Peter van Bergen, tenor saxophone

Gerard Bouwhuis, piano

Johan Faber, percussion

### *Passevite*

1994

Guus Janssen

(The Netherlands)

### *Antiphonen*

for viola and 25 instrumentalists

1961

Bernd Alois Zimmermann

(Germany)

### INTERMISSION

### *Verstelwerk*

1996

Guus Janssen

(The Netherlands)

### *Concerto for Viola and Orchestra*

1997 world premiere

R. Murray Schafer

(Canada)

Rivka Golani's performance is presented by

**Borden & Elliot**  
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Esprit also gratefully acknowledges the support of



Royal Netherlands Embassy

Tonight's concert can be heard again when it is broadcast on *Two New Hours*,  
CBC Radio Two, 94.1 FM, Sunday April 5 at 10:05 p.m.

Guus Janssen

*From the very beginning I have had the feeling that it must be possible to see music as a collection of realities, as a landscape where every type of music is present, each answering to its own laws, without them being related to one another. Were I now to attempt to observe these realities (the musical) in the same unprejudiced, detached manner, then, from this amazement – by bypassing the musical laws of each separate idiom – I could create an individual musical language using the ingredients that presented themselves to my unbiased ear. By musical realities, I mean, for instance, the musical territories that force themselves on one during a walk along Amsterdam's Kalverstraat on a busy shopping day. It is the same experience as skipping along the stations on a radio dial. I enjoy isolating ingredients of the various realities and recombining them to create a 'new reality.'*

*Another factor that guided me to such thoughts was my way of listening to strict serial music. My 'associating' ear goes into high gear to bring all of those tones-without-apparent-connection into relationship with one another. One encounters tonal or diatonic, rhythmic or metrical tracks. These tracks are always negated because of the serial mechanisms and in a way resemble the bizarre context of the shop musics merging together in a busy street. The serial composer didn't intend for me to hear it this way; it is my musical hearing, with all its habits and preformed grammat-*

*ical and idiomatic structures that projects these impressions on it. While it must seem abominable to the serial composer, this way of listening gave me the idea of writing a type of music that is open to and has an unbiased ear for all the 'musics' around us.*

Guus Janssen

### *Passevite*

In *Passevite* six typical Tristano jazz chords are "worn out" – in the sense that they are over used. The work has four movements: "Introduction," "Changes with Noise," "Chase" and "Rewind."

"Introduction" features the five, differently-pitched drum skins heard throughout the work.

"Changes with Noise" is a linear translation of the six jazz chords in the form of a solo for the French horn, with the addition of other instruments. These phrases are accompanied by noise, reminiscent of that heard on "obscure" jazz recordings. The second part of "Changes with Noise" gives a long series of transpositions of the basic chords – until only the sixth exists on all the twelve steps of the circle of fifths.

This ends in "Chase": a varied performance of the tutti ensemble and the drummer as soloist. *Passevite*



ends with "Rewind" – a very fast reversal of the whole composition.

*Passevite* was commissioned by the West Deutsche Rundfunk and written for the Schönberg Ensemble.

*Guus Janssen*

(Note: Lennie Tristano was an American jazz pianist, composer and teacher. He was an early experimenter in multi-track recording and overdubbing and collective improvisation. Tristano's alternative to the bop of the late 40s was a music filled with precisely-calculated complexity.)

### *Verstelwerk*

The title of this work implies a combined "breaking apart" and "piecing together." The work itself is based on a series of twelve triads. A "tonal" route is followed, but the route soon turns out to be rather mountainous and either badly maintained or very battered.

Each of the LOOS players appears as a soloist and has a unique role: Gerard Bouwhuis plays virtuosically composed melodic lines on the piano; saxophone player Peter van Bergen's solo is completely improvised, as if it were jazz music; and percussionist Johan Faber, who performs independently from the conductor as an improvising "timer," plays a self-made instrument which makes audible the creaking of the system on which this composition is based.

*Guus Janssen*

Notes for *Passevite* and *Verstelwerk* were drawn from the composer's notes and were provided by the publisher, Donemus, The Netherlands.

### **Bernd Alois Zimmermann** *Antiphonen*

One of the most important aesthetic concepts in the music of Bernd Alois Zimmermann is the "sphericity of time," in which the present is viewed as the centre of a sphere, from which all lines leading to all other points in time are equidistant. It stems from St. Augustine's idea of the unity of time ("the present of the past," "the present of the present," "the present of the future"). The embodiment of this concept in Zimmermann's music is his use of collage.

Zimmermann considered every form of musical expression equally valid, and anachronisms and diverse musical styles became a strong part of his own musical vocabulary. All times, all cultures, all experience were material for his music. He once wrote "Quotations are documents from diverse periods in music history preserved on microfilm in the card index of our consciousness."

Zimmermann carefully identified the musical scraps that he borrowed, but he did not always expect his listeners to recognize them. He also wrote text into his scores, extracted from poetry and prose, though for the most part only the musicians were aware of their ap-

pearance in the parts. For the first time in *Antiphonen*, the texts – extracted from Joyce, Dante, the Bible, Novalis, Dante, Dostoyevsky and Camus – are vocally articulated by the players, becoming an audible part of the performance.

Around the time he wrote *Antiphonen*, Zimmermann proclaimed a “pluralism” in his music: “Dualism – *Here is the soloist! Here is the orchestra!* – is overthrown. The orchestra is delivered from the role of opponent into that of partner with equal rights. A manifold network of instrumental references reaches from the specific action of a solo or orchestral instrument within a fixed time-layer, to a binding together of several orchestral actions into a meeting of different levels of musical time and experience – a pluralistic sound, constantly changing in density and continuity, a flexible fabric of transparent delicacy as well as steely firmness.”

The title “Antiphonen” refers, on one hand, to the layout of the composition – “dialogues” between soloist, individual orchestral instruments and speakers (players who speak) – and on the other to the arrangement of the instrumentalists and the location of the speakers. Altogether the work consists of five “antiphons” (short liturgical prose text chanted before and after a psalm or hymn). The chosen texts have both phonetic and semantic roles. On the semantic side, the choice of texts deals with aspects of human existence and love; on the

phonetic side, the choice is influenced by the timbre of each instrument in question.

The above note is drawn from the compact disc booklet note by Lucy E. Cross and the composer’s own note. Both were provided by Edition Modern, Germany.

### *Concerto for Viola and Orchestra* R. Murray Schafer

Rivka Golani’s work in the advancement of the viola repertoire is recognized around the world, and over two hundred viola works have been written for especially her. Her belief that a viola concerto by R. Murray Schafer would be an invaluable addition to the viola repertoire prompted the commissioning of the work being premiered tonight.

Schafer has written concerti for several instruments, including flute, harp, violin, guitar and trumpet. This is his first for viola. It is a work in one movement with “varying moods.” Its virtuosic solo viola part is complemented by virtuosic parts for the orchestra players as well. The work, dedicated by Schafer to Golani, was commissioned jointly by CBC Radio Two and Esprit with financial support from The Canada Council, the Ontario Arts Council and CBC Radio Two.

Esprit thanks Bravo!  
for its support of this  
year’s *Bravo! Esprit* –  
Thursday May 28.



## Rivka Golani viola

Rivka Golani is recognized as one of the greatest violists of all time. Her contributions to the advancement of viola technique have already given her a place in the history of the instrument and have been a source of inspiration not only to other players but to many composers who have been motivated by her mastery to write specially for the viola. More than two hundred pieces have been written for her of which thirty are concerti, a record matched by no other violist in history.

Golani's awesome technique, riveting stage presence and superbly sensitive musicianship have made her a favourite with music-lovers and critics alike. Allied to her technical ability, Golani's approach to the instrument is at once passionate and sensitive.

Familiar to audiences throughout the world, Rivka Golani performs as soloist with the Boston Symphony Orchestra, Royal Philharmonic Orchestra, Royal Concertgebouw, Israel Philharmonic, Tokyo Metropolitan Orchestra, Montreal Symphony and many others. Her on-stage charisma unfailingly adds excitement to her appearances and her reputation as a teacher draws students from around the world to her master classes.

James North of *Fanfare Magazine* best summarized her stature in the

music world when he wrote that she is "carving out a place of her own that no other performer on the instrument can reach." *The Financial Times* in Britain said this after one of her performances: Rivka Golani is "at the head of today's supreme viola virtuosi – white-hot in delivery, kaleidoscopic in tone colours, electrifying in rhythmic attack." *The Boston Herald* is even more enthusiastic: "riveting, intensely physical stage presence. . . hurtling momentum, constant risk-taking, complete technical assurance."

Rivka Golani is also a painter of distinction and has worked closely with composers to present multimedia performances of works for viola and orchestra.



Rivka Golani, viola

## LOOS

Peter van Bergen, tenor saxophone  
Gerard Bouwhuis, piano  
Johan Faber, percussion

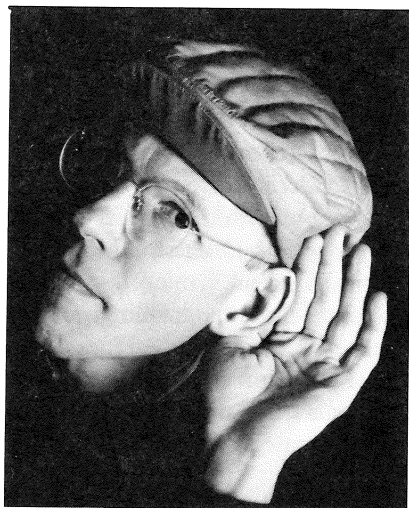
LOOS was formed in 1982 by the group's leader Peter van Bergen. Since then, it has been active in the field of contemporary music, performing more-formally composed works as well as working as musical improvisationalists. This dual focus has taken LOOS to concert halls and festivals around the world, including Germany, England, France, Brazil, Mexico, Argentina and Switzerland.

Much of the group's music is written by Peter van Bergen, whose music interweaves formal compositional techniques with improvisational methods. LOOS also performs music composed by such leading Dutch artists as Louis Andriessen, Guus Janssen, Paul Termos, Cornelis de Bondt, Maarten Altena, Elliot Sharp, Richard Barrett, Yannes Kiriakides and Jan Bas Bollen. But whatever they are performing, adventure, risk and experimentation are at the forefront.

Through its unique relationship with major Dutch music publishers and institutions (e.g. Gaudeamus, Donemus, the Ijsbreker, Geestgronden Foundation) as well as with the Dutch Ministry of Cultural Affairs and the National Performing Arts Fund, LOOS has developed into an ensemble which occupies a leading role in both national and interna-

tional projects. Much of their work is interdisciplinary involving, for example, Theatre Group Hollandia, painter Toon Verhoef, Discordia, the ASKO Ensemble and the Radio Chamber Orchestra.

LOOS received the Ooyaevaer Prize for New Music from the City of The Hague in 1995, and since 1997 has received funding from the Dutch Ministry of Cultural Affairs.



Guus Janssen, composer

**Guus Janssen**  
composer

Guus Janssen was born in 1951 in Heiloo. He studied composition with Ton de Leeuw and piano with Jaap Spaanderman at the Sweelinck Conservatory in Amsterdam. He is equally active as composer and pianist/harpsichordist.

Janssen's performance work spans the fields of jazz, improvisational and classical music. Since the early 1980s, he has formed many of his own ensembles, performing with them to present not only his own music but that of other composers as well. These have ranged from piano trios to opera orchestra. He has also performed with several leading Dutch chamber groups, including the Nieuw Sinfonietta Amsterdam and the Schönberg Ensemble, and with such outstanding solo artists as Theo Loevendie, Evan Parker and Marten Alten. As a soloist Janssen has appeared at major international music festivals, including the Warsaw Autumn Festival, the Holland Festival, the North Sea Jazz Festival and Wien Modern '94.

Not surprisingly, Janssen's compositional work is a fusion of jazz, improvisation and classical music, and ranges from piano music and string quartet to symphonic music and opera. He has been widely commissioned and has written for, among others, the Kronos Quartet, the Mondriaan Quartet and the Schönberg Ensemble.

His orchestral commission *Keer* (*Turn*, 1988) was composed for the centennial celebration of the Royal Concertgebouw Orchestra – and premiered in April, 1990 under the direction of Ricardo Chailly. His double concerto *Zoek* (*Seek*, 1993) for piccolo, harpsichord and string orchestra, was premiered in February, 1994 and featured Janssen in a solo part together with flutist Eleanore Pameijer and Nieuw Sinfonietta Amsterdam. For Gidon Kremer and the Schönberg Ensemble, Janssen wrote *Klotz*, first performed in May, 1994. His opera *Noach* (*Noah*), with libretto by Friso Haverkamp and design by Karel Appel, was premiered in Amsterdam during the 1994 Holland Festival.

Janssen has been recognized for both his work as a jazz musician and his composition. It was for Jazz and Improvised Music that he received the Boy Edgar Prize in 1981, and in 1984 he won the prestigious Matthijs Vermeulen Award (Amsterdam's annual music award) in recognition of his chamber work *Temet*.

Esprit thanks the Upper Canada Brewing Company for its support of this year's *Bravo! Esprit*, May 28 at Bravo!





# **SOCAN FOUNDATION COMPETITIONS**

May 1, 1998 is the deadline for two national competitions sponsored by The SOCAN Foundation.

## **SOCAN Awards for Young Composers**

Prizes totalling \$17,500 are available to composers under 30 for works for full symphony orchestras, chamber ensembles, electroacoustic music, solo or duet compositions and choral works.

## **Gordon F. Henderson/SOCAN Copyright Competition**

A \$2,000 prize is available for an essay dealing with copyright law as it relates to music. The competition is open to law students who are Canadian citizens or landed immigrants.

Brochures containing competition rules and application forms are available from the Foundation or any SOCAN office.

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## R. Murray Schafer composer

R. Murray Schafer is widely recognized as composer, author, educator, visual artist, broadcaster, dramatist, journalist, scholar and pioneer in the field of soundscape studies. In addition to music, he has studied languages, literature, and philosophy, and has travelled extensively throughout the world.

While teaching at Simon Fraser University (1965 to 1975), Schafer set up the World Soundscape Project, dedicated to the study of the relationship between people and their acoustic environment. His unique and imaginative booklets – *The Composer in the Classroom*, *Ear Cleaning*, *The New Soundscape*, *When the World Sings* and *The Rhinoceros in The Classroom* – illustrate the composer's experiences with students, and are among the first attempts to introduce the Cageian concepts of creative hearing and sensory awareness in to the Canadian classroom.

A focus for the composer throughout the 1980s and 1990s has been his *Patria Cycle*, a twelve-part cycle of music-theatre works begun in 1966. Dissatisfied with the limitations of traditional opera, Schafer employs a unique marriage of music and theatre which he calls the "theatre of confluence." Ritual has played a significant role in Schafer's productions, and much of his work has sought to eliminate the physical boundary between audience and

performer, involving the audience as participants.

Widely recognized for his contribution to the field of music in Canada and around the world, R. Murray Schafer was the first recipient of both the Jules Léger Prize for New Chamber Music and the Canadian Music Council's Composer of the Year award (both received in 1977). He was also the first to receive the Glenn Gould Award, presented to him by Yehudi Menuhin, and in 1993 Schafer was awarded The Canada Council Molson Prize for the Arts, recognizing outstanding lifetime contribution to the cultural and intellectual life of Canada.

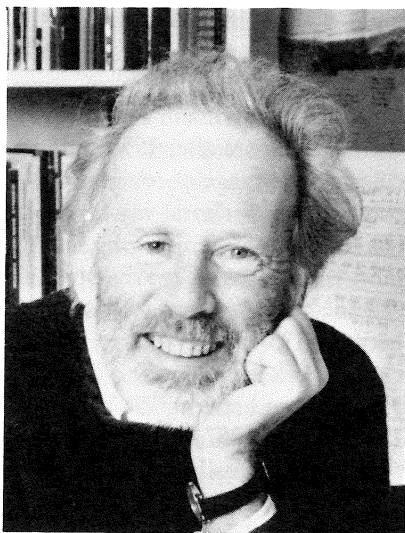


Photo: André Leduc

R. Murray Schafer, composer

## Bernd Alois Zimmermann

### composer

Bernd Alois Zimmermann was born in Bliesheim, Germany in 1918. Although his career as a composer was brief – interrupted by the Second World War and cut short by an early death in 1970 – he remains one of Germany's most-celebrated post-war composers, his music noted for its intelligence and personal perspective.

While in the army, Zimmermann encountered the music of Igor Stravinsky. Upon leaving the army in 1942 he studied with Henrich Lemacher and Philipp Jarnach in Cologne and later attended the courses of Wolfgang Fortner and René Leibowitz at Darmstadt (1948-1950). His music, however, does not belong to a school, but rather funnels a wide range of techniques through a personal philosophy, resulting in a unique musical position.

Most of Zimmermann's published works date from after 1950 and include a wide range of concerti, orchestral works, choral works, ballets and film music. Among his most famous works are the opera *Die Soldaten* (*The Soldiers*), written between 1957 and 1965, and his choral work *Requiem for a Young Poet*, written between 1967 and 1969. From 1957, he also taught at the Cologne Musikhochschule.

Zimmermann's music sprang from a strong philosophical and spiritual

position. Karlheinz Stockhausen has observed: "He had a much more subtle musical sensibility and consciousness than most composers of his time. He was capable of composing very carefully thought-out melodic lines. He had a very good feeling for when to stop, when to go, when to pause, when to surprise and when to compress."

Two words have come to most characterize Zimmermann's compositional technique: "pluralism" and "collage." Both embody Zimmermann's concept of time as developed from the philosophies of St. Augustine, Heidegger and Edmund Husserl. All times, cultures and experience were material for Zimmermann's music: "One cannot avoid observing that we live in harmony with a huge diversity of cultures from the most varied periods; that we exist simultaneously on many different levels of time and experience. . . And yet we feel at home in this network of countless tangled threads."

Zimmermann studied serial music and for a time valued it as an "excellent means for organizing musical materials." He also experimented with rigid serialization of musical elements, such as pitches, groups of intervals, durations, timbre. But from about 1960, he proclaimed "pluralism"



in his music. It is most evident in works like *Dialogues*, *Die Soldaten*, *Antiphonen* and, most of all, *Requiem for a Young Poet*. It is another expression of Zimmermann's study of time. Here he sees the point at which "objective" and "subjective" time interact. "A manifold network of instrumental references reaches from the specific action of a solo or orchestral instrument within a fixed time-layer, to a binding together of several orchestral actions into a meeting of different levels of musical time and experience – a pluralistic sound, constantly changing in density and continuity. . ."

### Alex Pauk Conductor

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto in 1971. After graduation, he participated in the Ontario Arts Council Conductor's Workshop for two years and then continued his studies in Europe and Japan, at Tokyo's Toho Gakuen School of Music.

In the early 1970s, Pauk settled in Vancouver and in 1975 was named Vancouver's Musician of the Year. Before moving to Vancouver, he helped establish Toronto's Array-Music and was its first conductor, and in Vancouver helped establish another new music group, Days Months and Years to Come, for

which he was Music Director and Conductor until 1979. Pauk returned to Toronto in 1980 and in 1983 founded Esprit Orchestra.

In his role as Esprit's Music Director, Pauk is committed to the development of a Canadian musical literature. This commitment has led to Esprit's commissioning of over fifty new works by Canadian composers. Along with his careful attention to programming, Pauk's work involves a strong role in the development of *Toward a Living Art*, Esprit's education and audience development programme.

Pauk was Co-Chair for the 1984 ISCM World Music Days, held in Toronto and Montreal. In 1986 he was Music Director and Conductor of the Satori Festival of New Music in Winnipeg, and most recently he was Music Director for R. Murray Schafer's *The Princess of the Stars*, performed on Wildcat Lake in the Haliburton Forest and Wildlife Reserve.

As a composer, Pauk has written over thirty five concert works and has received commissions from CBC Radio, New Music Concerts, Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony Orchestra, Indian dancer and choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and others. He has also composed for film, television, radio and music theatre.

esprit gratefully acknowledges the following  
for their support of the 1997/98 season.

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Please contact our office with corrections:  
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# esprit orchestra

Alex Pauk music director and conductor

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Fujiko Imajishi concert master

Jayne Maddison

Anne Armstrong

Paul Zevenhuizen

Ronald Mah

Mia King

## violin II

Dominique Laplante

James Aylesworth

Michael Sproule

Louise Pauls

Maya Deforest

Nancy Kershaw

## viola

Douglas Perry

Angela Rudden

Rhyll Peel

Katharine Rapoport

## cello

Paul Widner

Elaine Thompson

Maurizio Baccante

Roman Borys

Marianne Pack

Zoltan Rozsnyai

Jill Vitols

## bass

Tom Hazlitt

Robert Speer

Paul Langley

Troy Milleker

Hans Preuss

## flute/piccolo

Douglas Stewart

Maria Pelletier

Shelley Brown

## oboe

Lesley Young

Karen Rotenberg

## clarinet

Max Christie

Richard Thomson

## bassoon

Gerald Robinson

William Cannaway

## horn

Gary Pattison

Miles Hearn

## trumpet

Stuart Laughton

Raymond Tizzard

## trombone

Robert Ferguson

David Archer

Herbert Poole

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Blair Mackay

Trevor Tureski

Ryan Scott

Mark Duggan

Steve Wassmansdorf

Mark J. Mazur

## piano

Andrew Burashko

## harp

Erica Goodman

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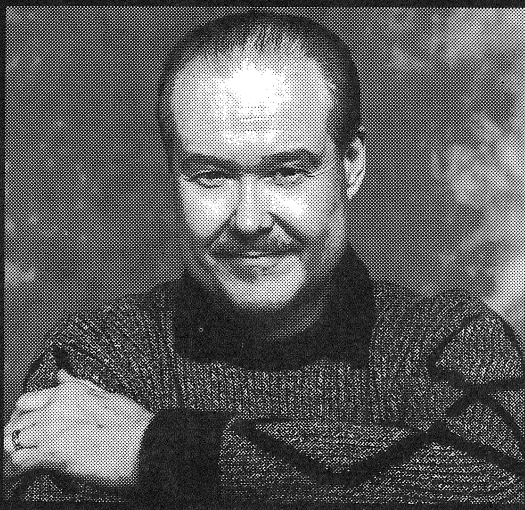
VANCOUVER

CALGARY

MONTREAL

LONDON ENGLAND

## TWO NEW HOURS



*with host* **Larry Lake**

*Sundays at*  
**10:05pm ET,**  
**11:05 AT, 11:35 NT**

**CBC**  **radio** *Two*

CLASSICS. AND BEYOND.

